

BIOGRAPHICAL NOTES

ON SOME

LIVERPOOL ARTISTS,

BY

J. COOPER MORLEY,

AUTHOR OF "MEMOIR OF THE REV. ABRAHAM HUMB," ETC., ETC.

REPRINTED FROM THE "LIVERPOOL WEEKLY MERCURY."

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THERE are few provincial art galleries which can show anything like a fair representation of local talent, yet one of the chief objects of local galleries should be the concentrating together in one place of the largest number of local works. In this respect the provinces but follow the very questionable practice of the National Gallery, which I need scarcely say has a decided preference for artists of the foreign over those of the national school. This preference is a shame and disgrace in a country so rich in native talent as England undoubtedly is; and it is to be hoped that the remarks made by a well-known art collector, at the opening of one of the London exhibitions recently, will have the effect of inducing the trustees of the National Gallery to accord a greater share of patronage to English artists in the future.

The following sketches have been written with the object of bringing before the readers of the present generation some account of the lives and works of some Liverpool artists of the past. It does not aim at completeness, yet it must not be supposed to be by any means exhaustive. There are scores of other names equally worth commemorating, but the line must be drawn somewhere, otherwise what was intended to be but a brief survey would ultimately extend to the dimensions of a volume. In making this selection I have been guided chiefly by the distinction and popularity of the several artists sketched, and whilst endeavouring to give as complete an account of each as possible, the exigencies of space have compelled me to omit much matter of interest and importance. From these sketches some names are omitted which it may be thought ought to have found a place amongst them, but I have in all cases rejected the names of those as to which there remained a doubt as to their place of birth.

Of the 14 artists included in these sketches the Corporation of Liverpool possess examples of the work of six, but these examples do not in any case

convey a fair idea of the skill and abilities of the respective artists. Of the remaining eight no specimens are in the local collection, but it is to be hoped this defect will be remedied as opportunity arises. In the private collections of our merchant princes there must be many examples of the work of old Liverpool artists, some of which would make a welcome addition to the local collection in the Walker Art Gallery.

The chronological arrangement has been chosen in preference to the alphabetical.

GEORGE STUBBS, R.A. (1724—1806).

This celebrated anatomist and horse painter was born in Liverpool 24th August, 1724, where his father carried on the business of a currier and leather-dresser. He seems to have taken to the study of anatomy when scarcely eight years old, but his father was anxious that he should succeed him in business, and so he was kept at home to learn the business of leather-dressing till his fifteenth year. Then his father, seeing his son's mind was bent on studying painting, gave way, and bade him seek out someone competent to teach him. This he found in the person of Hamlet Winstanley, a local artist of some repute, who, at the time, was engaged in copying the most important pictures in Knowsley Hall, the seat of the Earl of Derby.

He remained in Liverpool till the completion of his 20th year, when he removed to Wigan, lodging at the house of a Captain Blackburne, who appears to have taken a particular liking to the young painter. Here he remained for seven or eight months, but of his work during that period we have no account. He next removed to Leeds, where he established himself as a portrait painter, his chief patron being a Mr. Wilson. From Leeds he went to York for the purpose of executing some commission, and here he began the regular study of anatomy, dissecting both human and animal subjects. He soon became such a proficient demonstrator on this subject as to be able to give anatomical lectures to the students of the local hospital. Here also he made his first essay as an engraver, his subjects being a series of illustrations on midwifery for a work on that subject by Dr. Burton, physician, of York, published in 1757.

After several years' residence and profitable employment in York, Stubbs removed to Hull, where he continued to occupy himself in portrait painting and anatomical pursuits. Paying a brief visit to Liverpool in 1754, he embarked for a tour to Italy and here he had the pleasure of meeting many who afterwards became distinguished in the annals of their country. How long he remained abroad we do not know for any certainty, but it could not have been more than a few months, for we then find him at home in

his native city executing a multitude of orders, and still pursuing his studies in anatomy.

Some 18 months after his Italian tour Stubbs lost his mother, and after the settlement of her affairs he finally quitted Liverpool about the year 1756. His first resting-place on this occasion appears to have been in Lincolnshire, where Lady Nelthorpe provided him with commissions for a large number of pictures, many of which are still in the possession of this lady's descendants. We next discover him the almost solitary occupant of a farmhouse at Horkstow, in the same county, where he was devoting his time to the preparation of his great work on the "Anatomy of the Horse." After some 18 months' unremitting labour, his plates of drawings for this work were completed, and he set out for London some time during 1758 or 1759 in the hope of finding a competent engraver for them. Here, however, he was doomed to disappointment, for all the engravers to whom he applied unanimously declined to have anything to do with the subject, and so Stubbs was obliged to set himself to work and engrave his own plates. This necessarily retarded the publication of the book. The engraving being carried on at night time, after his other work was done, it took him some six or seven years before his labours were finished. How well he succeeded it is needless to say, for to this day his book is one of the best that have appeared on the subject.

Once settled in London he had no lack of employment on all sorts of subjects, but his chief source of commissions was the horse. Sir Joshua Reynolds, the Duke of Richmond, Lord Melbourne, Lord Torrington, the Marquis of Rockingham, Lord Grosvenor, and others readily employed him to perpetuate the memory of their favourite horses.

In 1771, on the suggestion of his friend Mr. Cosway, he began a series of experiments in enamel painting, in which, however, he had many difficulties to contend with. First and foremost was the subject of colours suitable for painting on enamel, and secondly, the size of the plates to paint upon caused him the greatest inconvenience. Only very small plates could be procured, and they were nothing approaching to the size he wanted, and it was only after much and repeated disappointment that he could prevail upon the potters, Messrs. Wedgwood and Bently, to make him some of special dimensions. Some of Stubbs' happiest efforts were subsequently executed on these plates, one, "The farmer's wife and the raven," being an exceptionally fine specimen of this class.

He commenced to exhibit at the Royal Academy in 1775, of which body he was elected A.R.A. in 1780, and a full academician in 1781. Owing, however, to a quarrel with the governing body, the formalities attending this latter appointment were never completed.

Towards the close of his life Stubbs returned to his anatomical studies in the preparation of his great work "Comparative anatomical exposition of the structure of the human body with that of a tiger and common fowl," in 30 tables. The first part appeared in 1795, but at the time of his death only three out of the six parts which would complete the work were published. On the morning of the 10th July, 1806, sitting alone "in his armchair, wrapped in his gown," he died peacefully in his 82nd year, and was buried at St. Marylebone Church.

The list of his works is very large. During the season of 1885 a loan exhibition of his works was held at the galleries of Messrs. Vokins, London, when 42 oil paintings were exhibited, as well as engravings of 50 other works of his. There were also three portraits of the artist exhibited at the same time—one taken when young, by Thomas Chubbard, of Liverpool ; and another, taken during Stubbs's visit to Rome, by Ozias Humphreys, R.A.—both of which were lent by the late Joseph Mayer, Esq., F.S.A. A small enamel reproduction of the latter portrait by Henry Bone, R.A., is in the collection of the Baroness Bardett-Coutts.

Except to specialists Stubbs is little known to the present generation, so few of his works coming into the market for sale. When they do they are eagerly contested for by those who realise the beauty and truthfulness of his productions. It is much to be deplored that neither in the National Gallery, nor yet in the art gallery of his native town, is a single specimen of his work to be found. Let us hope that this defect will soon be remedied, for in his particular branch of study Stubbs has never yet been excelled if equalled.

RICHARD WRIGHT (1735-1775).

Marine artist, born in Liverpool, 1735. Followed for a time the calling of a ship and house painter, but taught himself the principles of art so successfully as to gain the Society of Arts' premiums for his sea views in 1764, 1766, and 1768. He also gained a special premium of 50 guineas in 1764 for a sea piece, from which Wollett engraved his celebrated plate of "The Fishery." Was a member of the Incorporated Society of Artists, and exhibited with them from 1765 to 1770. He died about the year 1775.

There is no example of his work in the Liverpool Art Gallery, but a fine example may be seen in the collection at Hampton Court Palace, the subject being "The Royal Yacht Bringing Queen Charlotte to England in a Storm."

WILLIAM MARSHALL CRAIG (1827).

Miniature painter, born in Liverpool. First exhibited at the Royal Academy in 1788, and was then residing in Manchester. About 1791 he settled in London, becoming painter in water-colour to the Queen and miniature painter to the Duke and Duchess of York. He also filled for a time the position of lecturer on drawing, painting, and engraving at the Royal Institution, London.

He was a most prolific artist, 121 of his pictures being exhibited at the Academy alone. Besides these, he executed the illustrations for a large number of religious and poetical works, and was the author of the following treatises :—"Essay on the Study of Nature," 1793; "The Sports of Love," 1807; "The Complete Instructor in Drawing," "Landscape Animals," and "Characteristics of the Great School of Painting," 1813.

There is no example of his work in the Liverpool collection, but his "Wounded Soldier" is in the water-colour gallery of the South Kensington Museum.

SAMUEL AUSTIN (1834).

Water-colour artist, born in Liverpool. Of his early life little is known further than that he commenced his commercial career as a clerk in one of the local banks, which he ultimately abandoned in order to devote himself entirely to painting. In 1824 he went up to London, in which year he exhibited at the Society of British Artists, and in 1827 to those of the Society of Painters in Water Colours, in which year he also became an associate exhibitor of this later body.

He was also a member and a very large contributor to the annual exhibitions of the old Liverpool Academy, of which he became the secretary in 1827. His contributions to the exhibitions of this society numbered 68, and to the Society of Painters in Water-Colours, from 1827 to 1834, he contributed no less than 62. As a large number of these are of Dutch subjects, there is every probability he visited Holland during 1826-7. He died July, 1834.

There are two examples of Austin's work in the permanent collection at the Walker Art Gallery, viz., "Bootle Landmarks" and "East Quay, Prince's Dock," and the South Kensington Museum possesses his "Shakespeare's Cliff, Dover, with Luggers on the Beach." His "View of Dordt" was engraved by William Miller.

THOMAS HARGREAVES (1775-1846).

This artist was a miniature painter of considerable repute. He was born in Liverpool, 1775, and was the son of a woollen draper. Some of his early efforts having been brought under the notice of Sir Thomas Lawrence, then president of the Royal Academy, he persuaded him to go up to London, in order to perfect himself in his art. Eventually he became articled to the president for a period of two years. He remained in London for several years after his apprenticeship was up, busily employed at his profession ; but the state of his health induced him to return to Liverpool, where he devoted himself to miniature painting. He first appeared at the Academy in 1808, and became a member of the Liverpool Academy in 1811. He was also one of the founders of the Society of British Artists, and was well represented at its several exhibitions prior to his death. His family were all more or less artists, and exhibited considerably at the early exhibitions in Liverpool. He died 23rd December, 1846.

Amongst the more important of his works may be mentioned portraits of W. Roscoe, Robert Johnson, Dr. Currie, Samuel Staniforth, Lieutenant-Colonel D'Aguilar, Thomas Earle, Mr. Kean, Theodore Rathbone, Thomas Gladstone, A. J. Lawrence, Arthur Heywood, and a host of other local notabilities.

JOHN DEARE (1759-1789).

This celebrated sculptor was born in Liverpool on the 26th October, 1759, and early in life showed a predilection for the imitative arts. It is said that so early as his tenth year he cut in wood the miniature figure of a human skeleton, which remained in the possession of his brother for many years after his death. Of his earliest education little is known, but in his 16th year he proceeded to London to carry out his studies, and in his 20th year succeeded in obtaining the first gold medal that was given by the Royal Academy for the best piece of sculpture. The design of this piece, "The Angels Surprising Satan at the Ear of Eve," is taken from Milton, and it now very appropriately occupies a place in the Royal Institution of his native town.

Soon after winning the prize, Deare, with several other young artists, were sent out by the Royal Academy to pursue their studies in Rome ; but after this he seems to have been completely neglected by them, and there is no record of his ever having visited this country again. He, however, did not lose heart, but worked assiduously at his profession for his foreign patrons, many of his finest works having been executed for France.

He died in Rome on the 17th August, 1789, in the 39th year of his age, in the presence of his friend and companion Charles Grignon, who attended his remains to the tomb of Caius Cæstus, where all the English are interred,

and who performed over his grave the service which should properly have fallen to a clergyman in his own country.

In his memoir of Charles Grignon, Cumberland pays a passing tribute to the excellency of the work of Deare, whom he had the pleasure of knowing personally for several years. He says—"And here let me pause and drop a tear over the recollection of an artist whose good nature, hilarity, generosity, and candour could only be equalled by his delicate taste, profound knowledge, exquisite skill, and unrivalled exertions; a man that, had he been encouraged to come home, or kindly treated by those who sent him out, would have reflected honour on the art of sculpture, for he made a distinct study of every part of his art, and was as *recherche* in hair as in drapery, as great in drawing and modelling as in sculpture, wholly devoted to fame, freedom, and the arts; nor will it be considered as a slight proof of the fact when I mention that the inimitable Canova himself beheld his productions with respect, and that even good painters came to him for advice and correction."

Such a one was Deare, whose chief works went to France, and whose chisel is scarcely known in England, except in Sir Richard Worsley's collection, where his "Marine Venus" will show a hand that, when disclosed, has often been, even among artists, taken for an antique.

MRS. MARY HARRISON (1788-1875).

A flower painter of considerable repute. She was born in Liverpool 1788; the daughter of a Mr. Rossiter, a hat manufacturer, of Stockport and Liverpool. In 1814 she was married to a Mr. Harrison, a gentleman in easy circumstances, who through the advice of friends and others was induced to enter into engagements which unfortunately proved disastrous. This reverse of fortune appears to have had a serious effect upon his health, so that the whole duty of supporting and providing for her large family of twelve children devolved entirely upon Mrs. Harrison. For this laborious but honourable task she proved herself equal, and with the proceeds of her labours was enabled to bring up her family in comfort. She was one of the original members of the New Society of Painters in Water Colours, now called the Institute, and excelled in her special branch of study, viz., that of flower painting. Year after year her pictures appeared upon the walls of this society, and were deservedly admired for their beauty, elegance, and faithfulness to nature. She passed away on the 25th November, 1875, in the 88th year of her age.

In the earlier years of her professional career she exhibited at the old Liverpool Academy, amongst her subjects being "Flowers and Fruit," "Peaches," "Mulberries," "Plums," and "Camilla Japonica." Two examples of her work—"Vase and Flowers," and "Basket of Flowers"—are in the permanent collection of the Corporation of Liverpool.

WILLIAM LINTON (1790-1876).

Landscape painter, born in Liverpool in the year 1790, and educated chiefly at Rochdale. He was destined for commercial pursuits, and entered the office of a merchant in Liverpool, but the love of the study and practice of painting was so strong in him, that it led him to neglect, and ultimately abandon, his business pursuits.

Like many more who have felt the drudgery of business altogether foreign to their inclinations, he no sooner felt himself free than he made for the goal of so many hopes and aspirations, and as many sad and bitter disappointments. After travelling a little in Wales, he arrived in London in the early part of this century, and gave his whole attention to the study of landscape painting. His first picture, "The morning after a storm," was exhibited at the British Institution in 1821, and soon afterwards he became one of the promoters of the once flourishing Society of British Artists, many of whose earlier members have attained a deserved and well-earned popularity. To the exhibitions of this society—of which he was for many years the secretary—he contributed a considerable number of pictures, some of which passed through the hands of the engraver.

In order to find subjects for and give variety to his paintings, he travelled considerably on the Continent, visiting France, Belgium, Germany, Switzerland, and Italy, where he resided for more than a year. Shortly after his return from this expedition he made a second tour, visiting Greece, Sicily, and Calabria, coming home laden with sketches, which were afterwards worked up into pictures. A third visit of considerable duration which he made abroad was spent entirely in Italy.

In 1842 he began to exhibit at the Society of Painters in Water-colours, and in 1844 his first pictures, "The Lake of Orta," and "Bellinzona," were hung in the Royal Academy, where he afterwards became a frequent exhibitor.

During his life he received a fair share of public patronage, and had the privilege of executing commissions for Lord Northwick, the Duke of Bedford, Earl of Egremont, Mr. Hargreaves, and many other well-known patrons of art. He died on the 18th August, 1876, in his 86th year. Besides his pictures he published in 1852 a small book on "Ancient and Modern Colours," and in 1858 an illustrated volume on "The Scenery of Greece and its Islands."

There are no specimens of Linton's work in the Liverpool Art Gallery, but the National Gallery possesses a magnificent example, "The Temples of Paestum," which was bequeathed by the artist.

WILLIAM GAWIN HERDMAN (1805-1882.)

Landscape artist, born in Liverpool 13th March, 1805. He was a thoroughly self-taught artist, and early in life began sketching the old buildings of his native city, so that by the time he had reached his 20th year he had amassed a collection of 300 drawings. Most of these were subsequently issued in two large folio volumes under the title of "Pictorial Relics of Ancient Liverpool," and those of our readers who have had the pleasure of looking through those handsome volumes will readily acknowledge that Herdman conferred no slight honour upon his native city by their publication.

During his life he took every means in his power to help to spread a popular taste for art amongst the working classes of Liverpool. For a period of 25 years he was a member of the Liverpool Academy, during three of which he filled the office of secretary to that institution. He it was who originated the twopenny and penny admissions at Christmas, as also the penny catalogues, which year by year produced such an ample increase in the society's funds. For these services, however, he was rewarded with a harshness and severity scarcely surpassed, as the following sequel will show :—In or about the year 1850 the preference by a majority of the committee for pictures of the pre-Raphaelite school began year by year, to show itself, and this preference increased to the complete dissatisfaction of the public taste, till in 1857 it reached its climax. In this year it appears that the principal room of the Academy was almost completely occupied by examples of the pre-Raphaelite school, and the prize usually awarded was, as it had been for five years previously, given to Millais' picture of "The Blind Girl," belonging to this class of art. This award, however, was not made without a protest, both from Mr. Herdman in the Academy and the public *outside* the Academy, as also from various learned societies. It seems that Mr. Herdman, in vindicating himself from any participation in the award to "The Blind Girl," in a letter which he wrote to the *Mercury*, gave offence to the majority of the committee, who eventually called a meeting and informed Mr. Herdman if he ever wrote to a newspaper again telling how he had voted for a prize picture he would be called upon to resign his membership. Mr. Herdman, thinking that the pre-Raphaelites were going a little too far—much further, indeed, than any law or regulation of the institution warranted them—immediately sent the whole of his correspondence for publication to the newspapers. For thus daring to vindicate his own honour, as also the taste of the art public of Liverpool, he was expelled from the Academy. As may be supposed, this but increased the anger of the public against the pre-Raphaelites, for not only did the local press take up the subject of the administration of the Academy, but the leading literary and art journals of London, as well as some of the most eminent painters of the national

school, severely censured the committee for the course they had thought proper to pursue. Fortunately the opening of an annual exhibition in connection with the Corporation of Liverpool afforded Herdman many opportunities to come before the public.

He first exhibited at the Royal Academy in 1834, and although not a large contributor to the London exhibitions, some very important works appeared there, amongst which may be named "Conway," "In the Village of Giggleswick, Yorkshire," "Market Day at Settle," "Winchester," and "View in the Town Choir, Cartmel Priory Church, Lancashire."

Besides his "Pictorial Relics," he published "Studies from the Folio of W. G. H.," drawn on stone from the original sketches by himself, 1838; "A Treatise on Curvilinear Perspective," 1853; and "Thoughts on Speculative Cosmology and the Principles of Art," 1870. He died at his residence in Liverpool, 29th March, 1882.

The Corporation of Liverpool recently purchased some 300 water-colour drawings by this artist relating to the past condition of the town, but these are, unfortunately, stowed away in drawers. There are, however, three examples of his work to be seen on the walls of the Walker Art Gallery, viz., "Old Shaw's-brow," "The Old Town Hall," and "A Sunshine Shower in Water-street, 1810."

RICHARD SEBASTIAN BOND (1808—1886).

A landscape artist, born in Liverpool 1808. He came of a highly respectable family who at one time owned considerable property in the neighbourhood of Hanover-street, when that thoroughfare was a residential locality. The Bond family seem to have all been endowed with artistic proclivities, and were connected by marriage with the families of Thomas Hargreaves, the pupil and rival of Sir Thomas Lawrence, and Samuel Austin, the eminent water-colour artist.

R. S. Bond held at one time a lucrative Government appointment, which he threw up in disgust to follow art. Nearly 60 years ago he first commenced the pursuit of art under Samuel Austin, and since that time he studied and sketched with Samuel Williamson, George Dodgson, and others of the Liverpool school who have all now passed away. Whilst engaged in painting the magnificent scenery of the Welsh border he became acquainted with the great Muller and the elder David Cox, who both held him in high esteem.

He exhibited occasionally in London between the years 1846 and 1872, but his chief pictures went to the Midland Counties, principally Birmingham and Wolverhampton; and the art galleries of these two Midland towns contain several fine specimens of his workmanship. Like most other native artists, Bond was singularly neglected by his fellow-townsmen, and he

might well be pardoned for declining to send his pictures to Liverpool, when they would not receive the appreciation given them at other towns.

Although the Liverpool Art Gallery contains no specimen of Bond's work, there are several fine examples to be found in the collections of T. B. Royden, Esq., M.P., and Frederic Leyland, Esq. With these honourable exceptions the art collectors of Liverpool were guilty of thorough neglect of their native artist. Bond died at Bettws-y-Coed on the 21st January, 1886.

WILLIAM DANIELS (1813-1880).

William Daniels was the son of humble parents, and was born in Gascoyne-street, Liverpool, 9th May, 1813. His father had been for some time a soldier, but eventually took to brickmaking, and William, like the rest of the family, had to mould, carry, and turn them from a very early age. Between the rests of carrying and laying down the bricks he used to amuse himself by drawing or modelling portraits in the soft clay or sand. Through the kindness of a gentleman who had repeatedly observed this habit of his he was induced to attend the drawing classes of the Liverpool Royal Institution, where, soon after his entrance, he succeeded in gaining a first prize and showed promise of his future renown.

At the age of 14 he was apprenticed to the wood engraving under a Mr. Mosses, at one time drawing master at the Royal Institution. Young Daniels always imagined he was to be taught painting, but whether this was a mistake of his, or whether it was that his employer found him too skilful a workman with the graver, is not known, but certain it is he received no tuition from his employer in the art of painting, but was kept at his work bench until the expiration of the full term of his apprenticeship.

Whilst still at work at his profession, he had made use of his leisure in painting small pictures and portraits for his friends, and any others whom he could persuade to give him a commission. On the completion of his apprenticeship he determined to devote his whole time and energies to the art of painting, and he very soon became a recognised painter of portraits. In this, his favourite, work he has gained considerable reputation mainly through his distinguished and lifelong patron Sir Joshua Walmsley, who, through evil report and good report, never relaxed his efforts on his behalf. It was to him that Daniels took his first important picture in order to obtain the means whereby he might be enabled to take to himself a wife, and it was likewise to him that Daniels owed the honour of a commission from no less a personage than the Iron Duke himself.

Daniels appeared on two occasions only on the walls of the Royal Academy, and these were in 1840 and 1846. In the former year his subjects were "The Beggar," "An Italian," and "The Cottage," and in the latter

year "Portrait of a Youth," "A Girl Selling Smallware," "Portrait of a Gentleman," and "A Friar." In making so large a selection from his productions it is evident that the hanging committees of those two years recognised the artist's superior abilities. His productions were always received with pleasure at the exhibitions of his native town, and also commanded a fair share of public patronage. In style he somewhat resembled the Rembrandt school, and this it was which earned for him a reputation far beyond the limits of his native place, and secured him commissions from so many distinguished individuals.

His life was passed between work and idleness, though some of his finest work was accomplished within a short period of his death, which took place at his residence, in Cresswell-street, Liverpool, on the 13th October, 1880, in his 68th year. He was interred in his family grave in the beautiful cemetery of St. James's, in close proximity to the monument erected to the memory of Mr. Huskisson, and his remains were followed to the grave by an immense concourse of friends and admirers.

Amongst the more prominent of his works may be named "The Recluse," said to rank with some of Wilkie's happiest efforts; "The Last Puff of the Bellows," "Shylock," "Excelsior," a rough sketch, reputed to have been completed within two hours; "Macbeth," "Lear," "Titania," "Prisoner of Chillon," "Charles Kean as Hamlet," "George Stephenson," the engineer, "The Family of Sir Joshua Walmsley," "The Friar of Orders Grey," and very many others.

In the permanent collection of the Corporation of Liverpool there are two examples of Daniels's work, a "Portrait of Himself" and "The Brigand" (this latter is dated 1837); and a "Portrait of Joseph Mayer, F.S.A., seated in his studio," 1843, is in the Mayer Collection, Liverpool Museum.

RICHARD ANSDELL, R.A. (1815–1885).

This distinguished animal painter was born in Liverpool in the year 1815, and educated at the Bluecoat School of that town, entering it in 1824 and leaving in 1828. Having at an early age showed a decided taste for art, he was employed by a Mr. Smith, of Chatham-street, as a profile and portrait painter, but this in no way accorded with the bent of his mind. His earliest efforts in art on his own account were directed to the painting of animals and the sports of the field, varied occasionally by a subject of an historical character. He first exhibited at the Royal Academy in 1840, he being then only 25 years of age, his subjects being "Grouse Shooting," and "A Galloway Farm, the property of the Marquis of Bute"; and these were followed by others year by year, almost without intermission, till the period of his death. He also appeared on the walls of the British Institution in 1846. The "Battle of the Standard"

appeared at the Academy in 1848. This picture was painted expressly for Mr. Eden, of Lytham, and represented Sergeant Ewart, of the Scots Greys, cutting down a French cuirassier. It has been largely engraved, and is, perhaps, the most popular and well known of his historical paintings.

In 1856 he paid his first visit to Spain in company of his friend John Phillips, R.A., and in the following year he again journeyed there alone, making the Province of Seville his sketching ground. The outcome of these two visits has been numerous pictures giving graphic descriptions of the manners and customs of the Spanish people.

On the 29th January, 1861, he was elected A.R.A., and in this year he painted his famous picture "The Hunted Slave," being a vigorous representation of a slave brought to bay and defending himself with an axe from his ferocious pursuers; very forcibly illustrating Longfellow's lines:—

In the dark fens of the dismal swamp
The hunted negro lay;
He saw the fire of the midnight camp,
He heard at times a horse's tramp
And a bloodhound's distant bay.

This picture he very generously gave as his contribution in aid of the Lancashire Distress Fund, and it now possesses an appropriate place in the gallery of his native town.

Ansdell was elected to the full honours of the Academy on the 23rd June, 1870, and amongst the other notable distinctions which he obtained during his life may be mentioned the gold medal at the Paris Exhibition of 1855. He had also the good fortune to succeed in obtaining the Heywood gold medal at Manchester for three successive years, 1846 to 1848, obtaining also a medal at the Melbourne Exhibition of 1881.

In the welfare of the institution where he was reared and educated he evinced the greatest interest, subscribing annually a certain sum to its funds, and as an evidence of the gratitude which he cherished towards it, in 1844 he painted and presented a picture of the members of the board as then constituted, which still occupies a prominent place in the boardroom of the institution. In 1863 he had the gratification of being elected a trustee of the school—a position he held at the time of his death, which took place at his residence, Collingwood Tower, Farnborough, Hampshire, on the 28th April, 1885, in the 70th year of his age.

Ansdell was a most prolific painter, and scarcely a year passed from the time when he first commenced till his death without one or more of his pictures being exhibited at the Academy and the British Institution. Over 150 of his pictures have been exhibited at the Academy alone, whilst many others have been painted but never submitted for public approval. Besides the "Hunted Slave" already referred to, the Corporation of Liver-

pool possess another of Ansdell's pictures, "The Portrait of a Mastiff," in their permanent collection.

Of Ansdell's work as an artist various opinions have been freely expressed, differing as widely from each other as such opinions usually do, and while some critics consider his work that of a mere copyist, there have been others who as stoutly claim for him the place he undoubtedly deserves. His historical pictures, as well as his later paintings of animal subjects, show that he had a mind as equal to originality of conception as those of other artists of his time and school; and the popularity of his pictures has been shown, not only by the large sums paid for them when under the hammer of the auctioneer, but also in the large number which have been engraved, some of which have become almost as familiar as "household words."

GEORGE HAYDOCK DODGSON (1819-1880).

An artist in water colours, born in Liverpool, 1819. After receiving what education the town at that time afforded, he was apprenticed to George Stephenson, with the view to becoming a civil engineer, and in this capacity he was employed with others in the survey and execution of the plans of the Whitby and Pickering Railway. The labour attached to his position whilst in Stephenson's employ proved too much for his state of health, and, after a few years' experience, he relinquished it and went to London, in the hope of fulfilling his youthful aspirations of becoming an artist by profession.

In his engineering business he had acquired considerable knowledge of architecture, and this he turned to profitable account by executing drawings for several eminent architects. Of his abilities in this style of work, the well-known engraving of the works of Sir Christopher Wren, very happily grouped together in one view, which he executed for Mr. Cockerell, is a fair specimen, and has met with much approval.

He is, however, best known for his landscapes, to the execution of which he devoted the whole of his professional career. He became a member of the New Society of Painters in Water-colours in 1846, but from which he soon after withdrew. In February, 1848, he was elected an assistant exhibitor of the Society of Painters in Water-colours, of which he became a full member in June, 1852. To the exhibitions of this society he contributed no less than 137 pictures, amongst the more important of which were "The Vesper Bell," 1853; "Preaching in the Crypt," 1859; "Christmas Revels at Haddon—bringing in the Yule Log," 1860; "Whitby Abbey from the Churchyard," 1863; "Durham," 1864; "Oyster Boats, Swansea Bay;" and "The Mumbles Lighthouse from Broadslade Bay," 1876.

For a considerable period during his life he was engaged in making drawings on wood for the *Illustrated London News* and other periodicals.

He died 4th June, 1880. A very fine specimen of his work, "St. Paul's Cathedral, from Blackfriars Bridge," is to be seen in the Liverpool Art Gallery.

WILLIAM HUGGINS (1820-1884).

William Huggins, a distinguished animal painter, born in Liverpool, 1820. He received his earliest instruction in drawing in the Mechanics' Institute, where, at the early age of 15, he was awarded the annual prize for a design entitled "Adam's Vision of the Death of Abel," which was followed by another youthful attempt in water-colours, viz., "Eve Relating to Adam her Troublesome Dream." The bent of his mind seems to have inclined more to animals than other subjects, and very early in life he began to pay special attention to the lions and tigers belonging to Wombwell's menagerie, which he studied and drew in all their varied attitudes with such remarkable fidelity as to entitle him to the name of the "Liverpool Landseer." He first exhibited at the Royal Academy in 1842, when the subject of his picture was "Androcles and the Lion," and he regularly appeared upon the walls of that institution till within a few years of his death.

In the painting of donkeys he had no rival, and many of his horses are worthily to be compared with the productions of his predecessor and fellow townsman, George Stubbs. At various times he executed a large number of small chalk likenesses of his friends, one of which, painted in 1845, was a striking likeness of W. Spence, a Liverpool sculptor. In 1861 he quitted Liverpool to take up his residence at Chester, the beauties of which formed the subject of several of his pictures. He died at Christleton, Chester, 25th February, 1884, in his 63rd year. There are no specimens of his work in the Liverpool Art Gallery.



